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CHARACTERISTICS OF PUBLIC HOLIDAYS AND PERFORMANCES DRAMA

Annotation:

This article provides information about the peculiarities of the dramaturgy of public holidays and performances, the concept of the script and its compositional structure, the components of dramaturgy.

Keywords: celebration, spectacle, drama, script, theme, idea, high goal, event, node, confrontation, culmination, solution, finale.

The creation of the drama of public celebrations and performances is a creative process, which in turn is subject to the theory of literature, the laws of drama. That is why the dramaturgy of public holidays and performances, that is, the script, is a complete literary work.

The script - writes the holiday scholar U. Karabaev - is an Italian word that means the scheme of the work, the plan [6, 36].

The script is the basis of the drama of public celebrations and performances. Scenario (Italian "Scenario" - literary-dramatic work) is a literary description of the content of the event, which fully reflects the theme and idea, the transition from one piece to another, blocks, ornaments, texts [1, 223].

The playwright, pedagogue Haydar Muhammad, defines the concept of "screenplay" as follows: Screenwriting is writing. The script is an Italian word, and the plays performed in cinema, television, and theaters are the program, plan, plot, and scheme of public performances, the time of entry, and the state of exit. Screenwriting - the word

“Scenario” is derived from the Persian “Navisanda” - writer, meaning “navis” from the meaning of the writer, and the term "Scenario" was created and introduced [3, 3].

In the National Encyclopedia of Uzbekistan “Scenario (Italian. Scenario) - 1) a summary of the content of the play, the plot structure, which creates the theater of improvisation, performance, ballet performances, public performances and other games; 2) a literary work intended to be embodied in the art of cinema and television ”[5, 188].

The script is derived from the Italian word “Scenario”, which means the structure of the work. The screenplay is a literary-dramatic work based on local evidence [2, 24].

The director of public holidays and performances, a qualified teacher Farhod Ahmedov emphasizes the following types of scenarios:

1. **Screenplay: feature film script;** documentary screenplay; screenplays for popular science films; cartoon script.

2. **Television scripts:** scripts for literary and artistic programs; journalistic - information show scenario; script of spiritual-enlightenment shows; scenario of socio-political shows; scenario of entertaining shows; television film scripts; musical animation script, etc.

3. **Scenario of radio broadcasts:** scenario of socio-political broadcasts; script of literary-artistic broadcasts; scenario of journalistic broadcasts; music broadcast script; scenario of spiritual-enlightenment broadcasts; scenario of entertaining broadcasts, etc.

4. **Scenario of circus performances;**

5. **Scenario of public celebration and performances** [1, 223].

The script for a public celebration and show is a synthetic work. The script is the main artistic source for preparing for the upcoming event. The script reflects the idea, the ultimate goal, the compositional structure of the event. The script also includes the decoration of the venue (stage,

square), the texts of the speeches of the participants, artistic and documentary materials, the image of the artistic background and background group, lights, staging plan and directorial analysis. The thoroughness of the script is one of the main achievements of the upcoming event. The blank writing of the script leads to the generalization of the mechanical parts of the event, the distortion of the single plot, the incomplete coverage of the ideological content [6, 37].

Therefore, the members of the creative team need to be experts in this profession, as well as harmony in the creative team.

Director B.Sayfullaev talks about creating a script and divides it into 3 categories:

- a simple scenario (the sequence of available materials is determined and the manager acts as a linker);
- composite script (written using materials from different scenarios);
- original script (the viewer encounters various twists, collisions, emotions that he did not expect in the eyes of the audience, and as a result he does not get bored, enjoys the event aesthetically) [4,25].

The artistic perfection of the script, the achievement of its originality is a guarantee that the celebrations and performances will take place at a high level. The inquisitiveness of the director and screenwriter also plays an important role in maintaining the tempo-rhythm of the event or performance.

Creative individuals, poets or writers are invited to write the script during the preparation of the public celebration and performances. He creates the script in a creative collaboration with the director. However, in some of our events, especially in remote areas and villages, the head of the cultural center in the area or a specialist is engaged alone. In this case, he both writes the script for the event and staging it. In some cases it is positive, in some cases it is negative. Festive scholar, Professor UH

Karabaev writes in this regard: “Whoever is engaged in screenwriting, must meet the following requirements:

- a) be a person who has a deep understanding of the socio-political, cultural life, labor and life of the local population and can analyze it correctly;
- b) be a person with knowledge in the field of literature and drama, who can use them effectively;
- d) be a creator who can collect vital materials, documentary evidence, and express them in a literary and artistic form [6, 37].

V.Rustamov, one of the pedagogues of this field, emphasizes the following tasks in writing the script [4, 23]:

- the location of the celebration or performance is explored;
- sources are sought from local conditions based on the theme, the idea of the event;
- documentary materials are art;

From scenic methods, ways of use are sought, effective means are chosen. It is obvious that the screenwriter should be a creator who can create a new work with its own idea and content, based on the laws of art, using vital and local materials in creative collaboration with the director.

When creating a script, it is necessary to think deeply about the ideological and thematic basis of future activities. Most importantly, the scenario should be based on an interesting topic that is close to the lives of important social and local people.

It is important to remember that a script is always written for a specific date and for a specific population. It is advisable to take into account local conditions when writing a script.

Local evidence in the creation of drama of public holidays and performances: archival documents, local historical figures and their scientific and creative heritage, local achievements (achievements in

socio-political, cultural, educational and sports), information about the dramatic object in the media are the main sources. synthesized by artistic means.

Why exactly local evidence is used in creating the drama of public celebrations and performances? The reason is that the local evidence is close to the viewer, and the information in it is primary, with rapid digestion and emotional impact. Also, the presentation of local evidence in the script further enhances the patriotic feelings in the audience as a result of the transformation of the real reality inherent in this dramatic object into a stage reality.

In preparing the dramaturgy of public holidays and performances, one should first get acquainted with the scientific and historical literature about the dramatic object, go to the museum of local lore and local archives, and get acquainted with the documents and exhibits stored there. Talking to locals is also an important process. A diligent study of the folk art of the area is a key criterion in the artistic synthesis of local evidence. The director must carefully study all the evidence before collecting and staging local evidence, evaluating it in the spirit of the times. The accuracy and correctness of the evidence in the documents, if some documents contain contradictory information, it is necessary to consult with experts in the field to choose the right from them or to choose the primary. The collected evidence is then staged and artistically synthesized. In the scenario of public celebrations and performances, the continuity of the movement is achieved not only by recording real events, but also by the idea and theme of the most important issues. The complexity and versatility of the elements of mass celebration and spectacle is a distinctive feature of his script.

It is also a unique compositional structure of the drama of mass celebrations and performances, which in turn forms a dramatic

composition. Dramatic composition is based on dramatic components, their definition and classification are as follows:

The composition of the event is a structure that connects the events that take place in the play with each other on the basis of the laws of drama, through the idea that leads to a common goal. The compositional structure of theatrical events includes components such as prologue (introduction), main event, course of events, knot, confrontation, culmination, finale. In some cases, theatrical events, especially in the compositional structure of public holidays, do not contain components such as knots, contradictions, solutions. Because the event is not fully theatrical, the purpose and idea are mainly expressed in the content of the song and the dance moves.

The theme is the unifying factor of all events, chosen for the event, which is of great interest to the local population in every way.

The idea is the main idea put forward at the event. The strength and clarity of the idea does not leave the viewer bored. Therefore, the clarification of the idea should be aimed at the end of the event. During the event, the audience should think about the social idea, its main idea, and increase their interest. In practice, many organizers give the idea in a ready-made way, at the beginning of the event. This reduces the audience's interest in the event, reducing the value of the event.

The goal is to "tell" the audience what the event is about. Before each screenwriter and director creates a work, they ask, "What do I mean to the audience through this?" as a question to himself and in turn to the answer through the work.

The prologue is the beginning of the work and tells what the event is about. It draws the viewer's attention to the main events. It requires high spirits, beauty and elegance. In this section, documentary materials, clips from films, impressive tools can be widely used. The prologue can

start not only on the stage but also from the entrance corridors to the venue.

The main event is a post-prologue view and is a factor in the course of events. It emphasizes the idea and purpose of the event. Events are events that contribute to the complexity of the content and plot of an event, which is the process of overcoming knots, confrontations, struggles, conflicts, and difficulties.

A node is a direct focus of the viewer's thoughts and feelings on a particular puzzle. That is, the protagonists of the work face unexpected events. The knot should be the impetus for the intensification of the contradiction in the play, the development of the main events.

Contradiction is an event that contradicts the purpose and content of the event, the behavior of the protagonists in the work. The stronger the contrast, the greater the audience's interest in the event.

While the scenario of a mass celebration and spectacle has a multifaceted emotional impact on the spectator, it makes the spectator an active participant in the celebration and does not require the spectator, the relationship between the protagonists, to be together in their experiences. Therefore, there is not always required to be a contradiction in the scenario of public celebrations and performances. For example, "Navruz", "Mehrjon", "First Step" holidays, folk festivals. There can be no contradiction at all if theatrical genres are not used in such celebrations and festivals.

The culmination is the most exciting climax of the event. It leads to a solution on its own. The episode that expresses the culmination has the power to evoke the thoughts and feelings of the viewer, directly and directly.

The finale is the end of the work, the last most important part. In the final, the whole story finds its solution. The final will end in high

spirits, with the cheers of all participants. Failure to complete the final well leads to a decrease in the feelings of the audience, a decrease in the value of the work. The finale is sometimes seen in the public performances of all the performers on stage, as a group singing.

The compositional structure of theatrical events can also be arranged differently, as in the literature. For example, a node and an opposition may come after a prologue, or an opposition and a node may be relocated. This is not a mistake based on the content and purpose of the event.

The ability of each script to meet the general requirements of dramaturgy determines the dramatic completion of each episode, the growth of the emotional impact of the image on the audience from beginning to end, which determines its artistic level.

Even so, the show is built in a different style than the script, theatrical play, or feature film script. In the journalistic issue in it, the importance of social conflict is usually manifested in the epic principle, rather than through the personal conflicts of significant, specific social events.

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